

Edna — In several
places, you seem to
be "reaching" — points —
but — Still, there is a
essential thesis running through
that at times is presented in
a strikingly convincing way.
Here is another paper that
remedy for school
work as, Polish,
and are at —
anterior;
activity.

ALL THE WORLD'S A STAGE AND ALL THE MEN AND WOMEN MERELY RHETORICIANS

Submitted by Edna Saffy
To Dr. Carpenter
June 1, 1974

Will you make a
copy of this
paper for me?
Please

Best way to
say it? This could
suggest a style
writing.

Dramatic overtones pervade the Rhetoric of Aristotle,
overtones which one would expect to find not in the Rhetoric,
but in the Poetics; however, a careful comparison of these
two volumes indicates not only very basic congruities, but
also that these congruities may be predicated upon the drama,
especially the Sophoclean drama, Oedipus Tyrannus. Though
the relationship of these two volumes might at first seem
tenuous, exploring their central purpose tends to illumine
a common intent. The Poetics defines successful tragedy as:

...an imitation of an action that is serious,
complete, and of a certain magnitude, in language
embellished with each kind of artistic ornament,
the several kinds being found in separate parts
of the play; in the form of action, not of narrative;
through pity and fear effecting the proper purgation
of these emotions. (Aristotle, Theory of Poetry and
Fine Arts, trans. and with critical notes by
S. H. Butcher (New York: Dover Publications, Inc.,
1951), VI, 2, page 23)

The Rhetoric defines as the successful function of rhetoric:
"to discover the available means of persuasion in a given
case." (Aristotle, The Rhetoric of Aristotle, trans. by Lane
Cooper (New York: Appleton-Century-Crofts, Inc., 1932), I,
1, page 6) Both these arts, the art of the Poetics and the
art of the Rhetoric have as their goal persuasion, one to
persuade the audience (or judge) to the speaker's point
of view and the other to persuade the audience to accept the

imitation of an action and thereby to achieve catharsis.

With this basic similarity in mind let us point out a deficiency on the part of the Rhetoric which adds more emphasis to the dramatic overtones in that volume. It is remarkable that in the Rhetoric, the examples and illustrations used are not mainly from the oratory of sources either living or dead (except Book III with the citations to Gorgias), nor from prose, but from poetry and drama. This seems especially worthy of comment since Demosthenes, whom Aristotle never cites as example, was speaking in Athens when Aristotle was in his thirties. This paper will examine the similarities that exist between the Poetics and the Rhetoric, especially in the areas of (1) the evocation of pity and fear, (2) artistic and inartistic proofs, (3) metaphor and strange usage, (4) divisions, (5) past, present, future, and the probable and, (6) length in an effort to show that the dramatic overtones which pervade both these works [i.e., the Rhetoric and the Poetics] have as their common basis the drama of the period.

The Evocation of Fear and Pity

In the Poetics, if one is persuaded by the tragedy then "fear and pity" must also be excited. Let us explore

why and how are these the same?

again, this is not particularly clear.

Good Point!

Point for argo paper here?

but - what sense & do word?

the parallel between the two volumes concerning "fear and pity." First, according to the Poetics:

Fear is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves (who is not eminently good and just)...yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. (Poetics, XIII., 3, page 45)

Further stated in the Poetics is the determination as to which circumstances

strike us as terrible or pitiful..(and those bring) actions between persons who are friends... (for when) the tragic incident occurs between those who are near or dear to one another--if for example....a son kills his father, a mother her son--these are the situations to be looked for by the poet. (Poetics, XIV, 1-5, page 49-51)

Continuing the examination of this effect, the Poetics further states that to evoke this effect:

He must be one who is highly renowned and prosperous, a personage like Oedipus..(for) the best tragedies are founded on the stories of a few houses--on the fortunes of Alcmaeon, Oedipus, Orestes... The action may be done consciously and with knowledge of the persons...or again, the deed of horror may be done in ignorance, and the kinship or friendship be discovered afterward--the Oedipus of Sophocles is an example. Fear and pity may be aroused by spectacular means, but they may also result from the inner structure of the piece, which is the better way and indicates a superior poet. For the plot ought to be so constructed that, even without the aid of the eye, he who hears the tale told will thrill with horror and melt to pity at what takes place. This is the impression we should receive from hearing the story of Oedipus. (Poetics, XIV., 1, page 49)

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Citing classic
sources has
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An examination of the Rhetoric illumines several points of similarity between "fear and pity" (as previously cited in the Poetics.). In order to persuade the judge or audience in its decision, the speaker "must give the right impression of himself and get his judge into the right state of mind" (Rhetoric, II., 1, page 91), for the speaker must evince a certain character and the judges should be disposed to him in a certain way or to the person about whom he speaks. For achieving either of these states:

the means are the same..and by these, the emotions, are meant those states which are attended by pain and pleasure, and which, as they change, make a difference in our judgments; for example, fear, pity, and all the like... (Rhetoric, II., 1, page 92)

Fear may be defined as:

a pain or disturbance arising from a mental image of impending evil of a destructive or painful sort.. From our definition then, it must follow that fear is caused by whatever seems to have a great power of destroying us or working injuries to bring us great pain. We fear those who have destroyed our betters...and those situations are more fearful in which no one can help us... generally speaking we may say that those things make us fear which when they befall or threaten others make us pity (Rhetoric, II., 5, page 107-109)

In order to evoke this state of mind in the audience the speaker:

must argue that others greater than they have suffered; and must point out others like them are suffering, or have suffered, at the hands

But you
are trying
to emphasize
ethics and
poetics here.

of people from whom they did not expect it, and things that they did not expect, and at times when they thought themselves safe. (Rhetoric, II., 5, page 110)

The emotion of "pity" is defined separately from that of "fear" in the Rhetoric; "pity" is defined as a sense of pain at what we take to be an evil of destructive or painful kind, which befalls one who does not deserve it, which we think ourselves or someone allied to us might likewise suffer. (Rhetoric, II., 8, Page 120) The things that arouse pity are:

whatever brings pain and anguish, and is in its nature destructive--and whatever brings utter ruin; likewise all ills of a sufficient magnitude that result from chance. Under the head of things painful and destructive come all forms of death, bodily injuries...Under evils that result from chance come the total or relative lack of friends (and hence to be torn away from friends and companions is pitiable); and also an ill result coming from a source from which good was expected. Further we pity those who are like us in age or character or habits of mind, or social standing or birth or blood; we have the deeper impression that it might likewise happen to us.. for whatever men fear for themselves will arouse pity when it happens to others. (Rhetoric, II., 8, page 120-122)

One further similarity in the evocation of "pity and fear" between the Poetics and the Rhetoric is that which is described in the Rhetoric as the "heightened effect of dramatic action."

The speaker will be more successful in arousing pity if he heightens the effect of his description with... dramatic action; for he thus makes the evil seem close at hand--puts it before our eyes..Most affecting

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5 But what
does Aristotle
mean by
this, specifically?

of all is it when in these critical moments the victims maintain a noble bearing. All these circumstances increase our pity, because they make the evil seem near to us and the suffering undeserved, and set the picture of it before our very eyes. (Rhetoric, II., 8, page 122-123)

Both the Rhetoric and the Poetics lead us to Oedipus Tyrannus from which the similarities of both Aristotelian treatises seem to have been derived. H. D. F. Kitto, a professor of Greek and an eminent scholar of Greek tragedy, in his criticism often assumes that "Aristotle's theory is drawn from dramatic practice and not evolved from philosophic prepossessions...(for the theory of Aristotle seems drawn) from a single play, the Oedipus Tyrannus; certainly it does not in the least fit any other extant play by Sophocles, to say nothing of Aeschylus." (Lawrence Michel and Richard B. Sewall, ^{eds.} Tragedy: Essays in Criticism, (New Jersey: Prentice Hall, 1963) page 152-153) To the congruencies from both the Poetics and Rhetoric [i.e., from the Poetics, "he who hears will thrill with terror," and from the Rhetoric, "these increase our pity because the evil seems near to us sets the picture before our very eyes"] let us add Richard Jebb's interpretation of the sixth division of the Exodus in Oedipus Tyrannus:

At this point a messenger narrates the action of the inner structure, describing carefully for all to hear the hanging of Iocasta and the

but it is still done verbally!

blinding of Oedipus. He dramatically sets the picture before the eyes of the chorus and audience and presently the noble Oedipus, blind is led forth. (Richard Jebb, Sophocles: The Plays and Fragments, (Cambridge: University Press, 1914), Page XXIII)

Jebb continues with the statement, "So also are pity and fear excited by hearing without seeing the exposure of the child, Oedipus and the killing of Laius. (Jebb, page XXV)

Going on from this point within the play, it seems obvious that the similarities between the Rhetoric and Poetics are predicated upon the structure and content of Oedipus

Tyrannus, for the play itself serves as pattern for the theory:

1. Oedipus was a great man yet similar to the audience in many ways
2. Oedipus' destruction by powers was indeed unmerited and to a great extent he was powerless to stop it
3. By chance he lost all
4. His deed of horror was done in ignorance and from action he considered to be good he unexpectedly received pain and suffering.
5. At the end, blind and homeless, he wanders the face of the earth a friendless man

All these points appear in both the Poetics and Rhetoric as points which evoke pity and fear and the evocation of pity and fear is just one example of similarities between the Rhetoric and Poetics which are predicated upon Oedipus Tyrannus. Other areas of similarity need to be examined.

Here you are getting closer to the thesis of your paper

Artistic and Inartistic Proofs

According to the Poetics, "recognition," an integral part of tragedy is composed of several kinds and types:

the least artistic form, which comes from poverty of wit, is most commonly employed and is recognition by signs such as the spear which the earth born race bear on their bodies (?) or the stars introduced by Carcinus in his Thyester...or scars...or necklaces. (Poetics, XVI., 3, page 57)

The second kind of recognition is also inartistic for it is the kind:

invented at will by the poet and on that account wanting in art... The third kind depends on memory when the sight of some object awakens a feeling: as in the Cyprians of Dicaeogenes, where the hero breaks into tears on seeing the picture. (Poetics, XVI., 4-5, page 59)

The last two types of recognition are considered the most artistic; the first is recognition by the

process of reasoning--Some one resembling me has come; no one resembles me but Orestes; therefore Orestes has come... But of all recognitions, the best is that which arises from the incidents themselves, where the startling discovery is made by natural means. Such is that in the Oedipus of Sophocles. (Poetics, XVI., 8, page 61)

Similarly, in the Rhetoric proofs are rated as inartistic and artistic:

By nonartistic proofs are meant all such as are not supplied by our own efforts, but existed beforehand, such as witnesses, admissions under torture, written contracts, and the like. By artistic proofs are meant those that may be furnished by the method of Rhetoric through our own efforts. The first sort have only to be used; the second have to be found. (Rhetoric, I., 2, page 8)

To do this
proper well, you
really have
to consult
several
translations -
and even
find the
original
Greek word
for
"recognition"

enthymemes

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difference in
the words
artistic and
inartistic

It is the province of the speaker to find not the "adventitious and adjunct means of persuasion, but those artistic proofs appertaining to the art of Rhetoric proper." (Rhetoric I., 1, page 3)

Within Oedipus Tyrannus one finds the model for artistic and inartistic recognitions and proofs, for the audience is in part persuaded because the recognition on the part of Oedipus comes from natural means--the most artistic mode or proof. Just as the most artistic means lie within the speaker so also do they lie within the inner structure of the drama.

Metaphoric and Strange Usage

Another area of congruency is that of style, particularly in the area of "metaphor and strange usage" In the Poetics, one is told to mix the metaphorical, the strange, the ornamental, and the commonplace for

a certain infusion...of these elements is necessary to style...and will raise it above the commonplace and the mean; for by deviating from the normal idiom, the language will gain distinction; while at the same time, the partial conformity with usage will give perspicuity. (Poetics, XXII., 204, page 83)

According to Sir Alexander Grant Bart (Aristotle, London: Blackwood and Sons, 1927, page 98) at this point in writing the Poetics, Aristotle having completed his "immature disquisition

or the audience?
think of the
effect of
enthusiasm

on Style, returned to the Rhetoric and wrote the third book thereof."

The Rhetoric immediately (in Book III) refers one to the "general observations of the Poetics and regard(s) it as settled that a good style is first of all clear and clearness is secured through the use of name words and verbs that are current terms, freedom from meanness and actual embellishment through the use of other terms mentioned in the Poetics. These deviations from ordinary usage make style more impressive. Words are like men; as we feel a difference between people from afar and our fellow townsmen, so it is with our feeling for language." (Rhetoric, III., 2, page 185) So then do both these volumes not only appear similar but act as cross references to one another.

The play itself captures in translation some of the dramatic force of the original Greek. Translation inevitably omits or transmutes something of its original and cannot escape importing something alien to it; however, the seeming simplicity of language, even with its multiplicity of subtleties and meanings, does not obviate the the meaning and forcefulness that has long been claimed an attribute of the Sophoclean style.

A variety of other congruencies exist between the two volumes other than those listed above. A brief mention of

Paul does it
reflect
Sophocles?

But what
about the
aesthetic
quality?
style described
above?

other similarities between the two treatises as well as the dramatic basis of these similarities shall be the last part of this paper.

The Divisions

In the Poetics, tragedy may be divided into its quantitative parts, namely, Prologue, Episode, Exode,^{and} Choric Song; these parts of tragedy must be treated as entities of themselves. (Poetics XII., 1-3, page 43) So also are there four parts to a speech as listed in the Rhetoric: the Proem, Statement, Argument, and Epilogue. "The Proem is the beginning of a speech; it answers to the Prologue in poetry... and paves the way for what follows." (Rhetoric, III., 14, page 221) The similarities between the Argument and Statement, and Episode and Exode are difficult to ascertain; however, the Choric Song and the Epilogue have similar functions.

The divisions of Oedipus Tyrannus are those previously cited: Prologue, Episode, Exode,^{and} Choric Song, though R. C. Jebb divides the drama into six main divisions: Prologue, First Episode, Second Episode, Third Episode, Fourth Episode, and Exode. (Jebb, XXII-XXIII) Regardless of the divisions of either the play or the speech, the whole of both follows the triadic division cited in the Rhetoric and Poetics: a beginning, a middle, and an end. (Poetics XXIV., 3, page 91 and VII., 3, page 31)

Past Present Future and the Probable

In the Poetics, a distinction is made that the poet relates "what may happen" while the historian relates "what has happened," and that poetry is more philosophical and higher than history, for poetry tends to express the universal, history the particular. (Poetics, IX., 2, page 35) Subsequently, Aristotle relegates the sources from which a poet may draw to three areas, for "the poet being an imitator, like a painter or any other artist, must of necessity imitate... things as they were or are (cf. epideictic speech in Rhetoric), things as they are said or thought to be (cf. forensic speech in Rhetoric), or things as they ought to be (cf. deliberative speech in Rhetoric). (Poetics, XXV., 2 page 97)

This is sketching - but.

The Rhetoric imposes the additional concept of probability upon the domain of both the poet and the rhetorical speaker, for though "rhetoric deals with human action past, present, or future" (Cooper, page 19)... "things which are impossible cannot have been done in the past or be done in the future, but only things which are possible; and things which have not occurred cannot have been done, and things which will not occur cannot be done hereafter." (Rhetoric, I., 3, page 19) Furthermore, the Rhetoric stresses the importance of probability through the example that probability "bears the

Is there another part?

same relation to that of which it is probable as a universal (i.e., poetic) statement to a particular (i.e., historical) (Rhetoric, I., 2, page 13).

The Rhetoric also gives us parallels to the sources for poetic imitation in the three kinds of rhetoric and their divisions of time:

...to the deliberative speaker belongs the future for he gives advice about things to come (i.e. things as they ought to be)...to the judicial pleader belongs the past, for it is always with regard to things already done that the one party accuses and the other defends (i.e., things as they are said or thought to be); and to the epideictic speaker, above all belongs the present, for everyone praises or blames with regard to existing conditions (i.e., things as they are). (Rhetoric, I., 3, page 17)

Thus one may label the sources of poetic imitation either forensic, epideictic or deliberative; however, these three terms or types of speech may also be applied to the totality of the dramatic task, especially within Oedipus Tyrannus.

Within Sophocles' play, all the above mentioned elements of the "Poetic" and "Rhetorical" realm are in evidence--the present, the past, and the future; the universal and the particular; the way things were or are, the way things are said or thought to be, and the way things ought to be. The story of Oedipus had historical basis, for the lost poems of

Hesiod are said to have touched upon the story, as did the Theban cycle of myths, the "Odyssey," ^{the} Cyprian Lays, and the "Phoenussae," as well as books of Aeschylus and of Pindar. However, several aspects of the Sophoclean Oedipus have been ignored by history or are different from history:

1. the deliverance of Thebes from the Sphinx
2. the self-blinding of Oedipus
3. the expulsion of Oedipus from Thebes

Included, though, are some aspects ignored by Sophocles, such as that the four children borne to Oedipus were not by Iocasta but by his second wife, Euryganeia. In this case, "Sophocles has related within the realm of probability not only what has happened but also what may (have) happened." (R. C. Jebb, XXIII-XV)

Length

The poet is advised as to the most effective length of drama, for neither brevity nor longevity are acceptable; "a certain magnitude is necessary, and a magnitude which may be easily embraced in one view; so in the plot, a certain length is necessary, and a length which can easily be embraced by memory." (Poetics, VII., 5, 31-33) As in the epic poem, "the beginning and end must be capable of being brought within

*This means
there is a
difference!*

a single view." (Poetics, XXIV., 3, page 91). Rhetoric also has the effective span, the "single view," for as stated in the Rhetoric, discourse has to do with "things for which we have no special art or science; and with the sort of hearer who cannot grasp many points in a single view, or follow a long chain of reasoning." (Rhetoric, I., 2, page 11) Length of discourse is approached in the discussion on the value of the "periodic sentence" as opposed to a sentence that has "no stopping place...(and) fails to ~~sat~~isfy us because it has no limit; everyone likes to have the end of a thing within view. The compact style is pleasing and easy to follow...the hearer feels...that he is reaching a conclusion." (Rhetoric, III., 9, page 202)

Both these volumes have placed upon poetry and rhetoric limits that place the end within sight of the audience. The Oedipus begins at the end or close to the end in medias res, and the time span within the play is only a matter of hours, and finally, the audience is aware ^{from the adumbrations} that there is a "beginning and an end and (it) can be taken in as a whole at a glance." (Rhetoric, III., 9, page 202)

As this paper began, so it, too, shall end. Congruencies between the Poetics and Rhetoric have been presented, congruencies which seem to be based upon the Sophoclean drama

Oedipus Tyrannus. Scholars have stated that the Aristotelian concept implies the Sophoclean method (H.D.R. Kitto, page 352); however, this paper has attempted to enlarge that statement as follows: The Aristotelian concept of both drama and rhetoric as elaborated upon in the Poetics and Rhetoric is predicated upon the drama of Sophocles, more especially upon Oedipus Tyrannus.